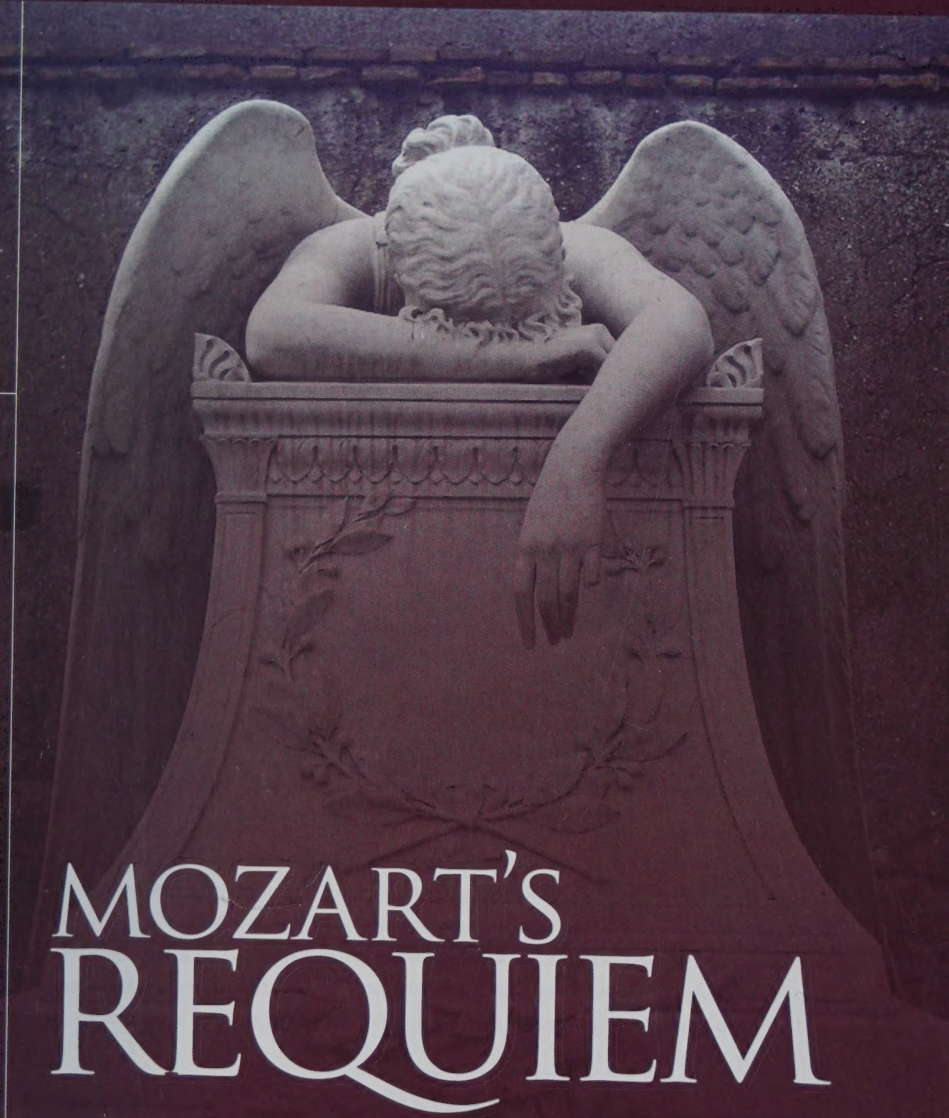
Handel and Haydn Society

HARRY CHRISTOPHERS
*Artistic Director*

2010–2011 | 196TH SEASON



# MOZART'S REQUIEM

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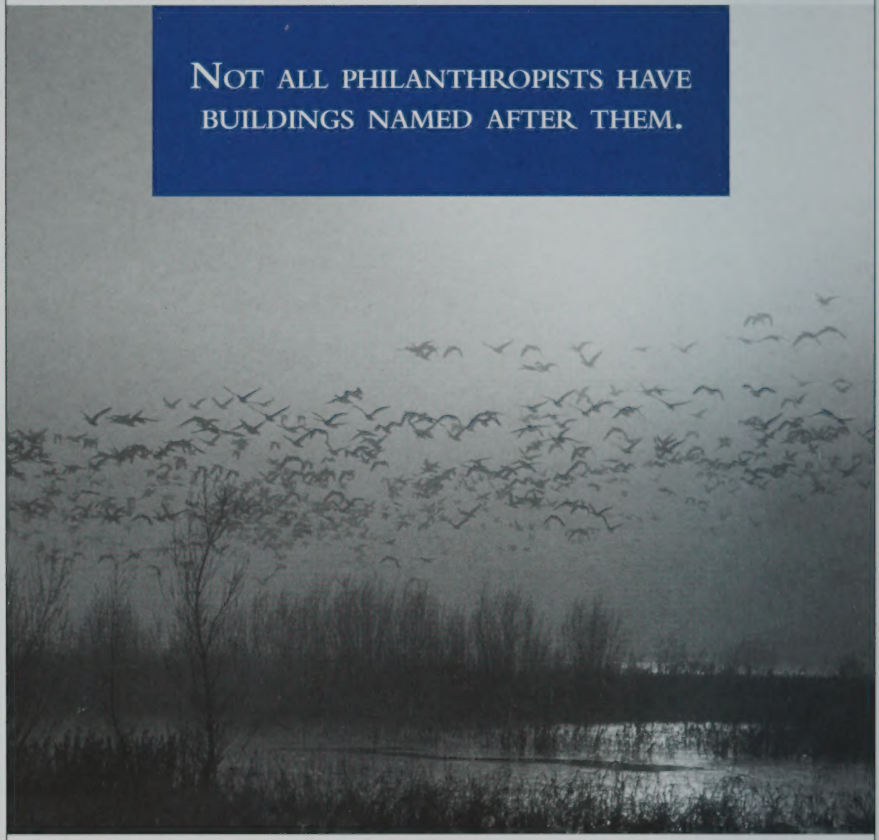

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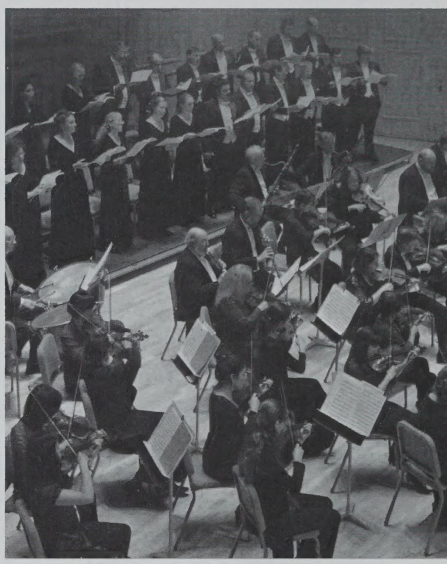
We are pleased to welcome you to this magnificent musical offering featuring our Chorus and Period Instrument Orchestra in Handel's *Dixit Dominus* and Mozart's *Requiem*, paired with Mozart's *Ave verum corpus* and *Per questa bella mano*. These Mozart selections will be released as our second CORO recording in September 2011. It is particularly exciting to release *Per questa bella mano* as this aria has never been recorded on period instruments.

This year marks the 25th Anniversary of our Educational Outreach Program. H&H reaches 10,000 children each season through our educational outreach efforts. We encourage you learn more by viewing the video about the program at handelandhaydn.org/education.

This season featured unparalleled live performances and we are grateful for your active participation in the life of the Handel and Haydn Society. We hope you will renew or secure your subscription for the 2011–2012 Season. If you subscribe while at today's concert, you will be entered to win a pair of passes to the Isabella Stewart Gardner Museum.

We look forward to continuing our musical journey together. Again, thank you for supporting us along the way.

Marie-Hélène Bernard
*Executive Director/CEO*

Harry Christophers
*Artistic Director*

Nicholas Gleysteen
*Chairman, Board of Governors*

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# Handel and Haydn Society

Founded in 1815, the Handel and Haydn Society is America's oldest continuously performing arts organization and will celebrate its Bicentennial in 2015. Its Chorus and Period Instrument Orchestra are internationally recognized in the field of Historically Informed Performance, a revelatory style that uses the instruments and techniques of the composer's time. Under Artistic Director Harry Christophers' leadership, H&H's mission is to perform Baroque and Classical music at the highest levels of artistic excellence and to share that music with as large and diverse an audience as possible.

Handel and Haydn has an esteemed tradition of innovation and excellence, which began in the 19th century with the U.S. premieres of Handel's *Messiah*, Haydn's *The Creation*, Verdi's *Requiem*, and Bach's Mass in B Minor and *St. Matthew Passion*. Today, Handel and Haydn is widely known through its subscription concerts, tours, radio broadcasts, and recordings. Its first recording with Harry Christophers, Mozart's Mass in C Minor, was released in September 2010, and will be followed by Mozart's *Requiem* in September 2011. These are the start of a series of live commercial recordings leading to the Society's Bicentennial.

The 2010–2011 Season marks the 25th Anniversary of Handel and Haydn's Karen S. and George D. Levy Educational Outreach Program. This award-winning program reaches 10,000 children throughout Greater Boston, mostly in underserved communities.

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# Harry Christophers, Artistic Director

Harry Christophers was appointed Artistic Director of the Handel and Haydn Society in 2008 and began his tenure with the 2009–2010 Season. He has conducted Handel and Haydn each season since September 2006, when he led a sold-out performance in the Esterházy Palace at the Haydn Festival in Eisenstadt, Austria. Christophers and the Society have since embarked on an ambitious artistic journey that begins with the 2010–2011 Season with a showcase of works premiered in the United States by H&H over the last 195 years, and the first release in a series of recordings on the CORO label leading to the 2015 Bicentennial.

Christophers is known internationally as founder and conductor of the UK-based choir and period instrument ensemble The Sixteen. He has directed The Sixteen throughout Europe, America, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th-century music. In 2000, he instituted the "Choral Pilgrimage," a tour of British cathedrals from York to Canterbury. He has recorded close to 100 titles for which he has won numerous awards, including a *Grand Prix du Disque* for Handel *Messiah*, numerous *Preise der Deutschen Schallplattenkritik* (German Record Critics Awards), the coveted Gramophone Award for Early Music, and the prestigious Classical Brit Award (2005) for his disc entitled *Renaissance*. In 2009 he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award. The Sixteen also won the Baroque Vocal Award for Handel *Coronation Anthems*, a CD that also received a 2010 Grammy Award nomination.

Harry Christophers is also Principal Guest Conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields and the Orquestra de la Comunidad de Madrid.

In October 2008, Harry Christophers was awarded an Honorary Degree of Doctor of Music from the University of Leicester. Most recently, he was elected an Honorary Fellow of Magdalen College, Oxford and also of the Royal Welsh Academy for Music and Drama.

# Program

Handel and Haydn Society

HARRY CHRISTOPHERS
*Artistic Director*

Friday, April 29, 2011 at 8pm
Sunday, May 1, 2011 at 3pm
*Symphony Hall*

Harry Christophers, conductor

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***Ave verum corpus*, K. 618** — Wolfgang Amadé Mozart (1756–1791)

***Per questa bella mano*, K. 612** — Mozart

Eric Owens, bass-baritone
Rob Nairn, double bass obbligato

***Dixit Dominus*, HWV 232** — George Frideric Handel (1685–1759)

Elizabeth Watts, soprano
Phyllis Pancella, mezzo-soprano

Margot Rood, soprano
Teresa Wakim, soprano
Abigail Levis, mezzo-soprano
Randy McGee, tenor
Stefan Reed, tenor
Woodrow Bynum, bass

INTERMISSION

***Requiem*, K. 626** — Mozart (completed by Franz Süssmayr)

Elizabeth Watts, soprano
Phyllis Pancella, mezzo-soprano
Andrew Kennedy, tenor
Eric Owens, bass-baritone

*This performance is given as a memorial to Paul Krueger and Charles Mallard.*

This program is generously underwritten by Wat & Jane Tyler.

The artists' appearances are made possible by the generous support of the following individuals:

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Kathleen McGirr & Keith Carlson and Judy & Menno Verhave, *sponsors of the Handel and Haydn Society Chorus*

This concert is presented in honor of *Early Music America*'s 25th Anniversary.

Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts.

The program runs for approximately two hours, including intermission.

**Today's performance is being recorded for commercial release. We ask for your help in maintaining a quiet concert experience. Please turn off all cell phones and other audible devices.**

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# Conductor's Note

We opened the season with Mozart and now we close the season not with works from his early years of European travel but with contrasting works from his final year. Having absorbed all styles and traditions of music, he was at the peak of his career, which, sadly, was to be cut all too short. *Ave verum corpus* shows Mozart in miniature — a gem of simplicity and sonority — while the *Requiem* brings us drama and poignancy. The story of its composition has so often been told; whatever we believe, this hybrid work has transcended history to become one of the most famous pieces of music ever written. As so often in our programmes, our concert delivers you a surprise — the bass concert aria *Per questa bella mano* — which is more a bass duet with the glorious voice of Eric Owens in conversation with the virtuosic double-bass solo of our very own Rob Nairn.

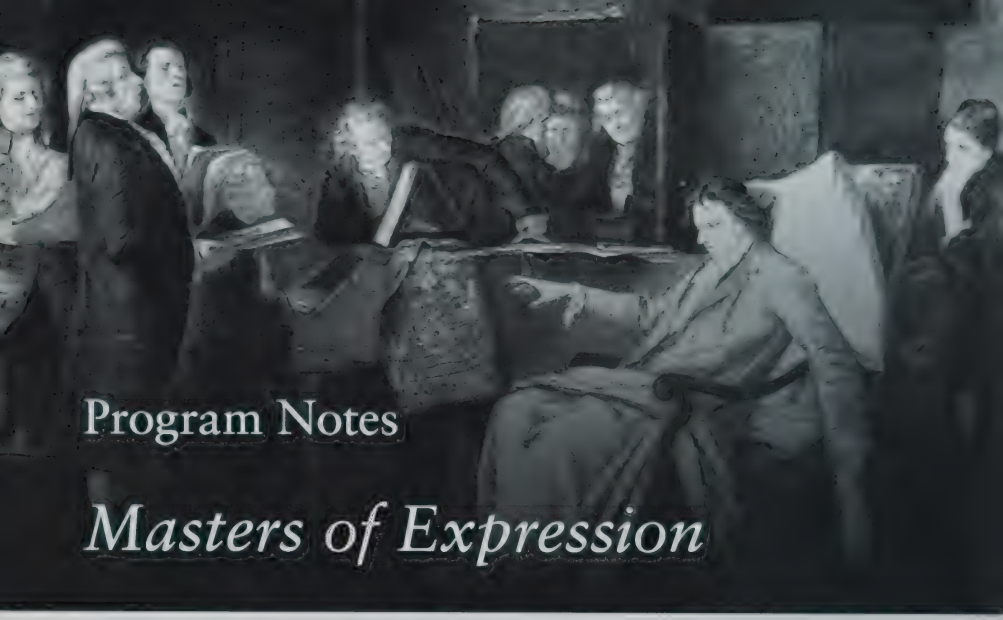
The *Requiem* could not be more different from the almost crazy effervescence of the youthful Handel's *Dixit Dominus.* Unlike Mozart, here depicted in his final year, Handel was about to embark on his European travel taking him to Rome where he clearly revelled in writing what I can only describe as a roller coaster of vocal exuberance — I look forward to our chorus sparkling in this extraordinary piece.

This is such an exciting project for me. Not only does it bring me together again with Eric Owens (Eric and I met back in 2000 when he performed Seneca for me at English National Opera and we have been great friends ever since) — his renditions of *Per questa bella mano* and *Tuba mirum* (from the *Requiem*) are going to be memorable — but also we are recording the Mozart works in these concerts live for release later in the year.

–Harry Christophers

### WATCH ONLINE

See Artistic Director Harry Christophers talk about Mozart's *Requiem* at www.handelandhaydn.org.



# Program Notes

# *Masters of Expression*

*Dixit Dominus* by George Frideric Handel (1685–1759) and *Requiem* by Wolfgang Amadé Mozart (1756–1791) mark the beginning and end of the eighteenth century. Both are extended works for chorus, soloists, and orchestra; the former marks the beginning of Handel's illustrious compositional career and the latter was left unfinished at the time of Mozart's death.

As a young musician, Handel traveled from his native Halle to Hamburg where he gained invaluable experience with opera. His first opera, *Almira*, premiered there in 1705. While in Hamburg, Handel met Gian Gastone de' Medici, Prince of Tuscany, who suggested that Handel visit Italy. Although the precise date of his arrival in Italy cannot be determined, Handel was in Rome in January 1707. He was young (in his twenties), understood his abilities and potential as a composer, and was eager to make his mark in this important musical center. He immediately gained the attention of patrons such as Cardinal Carlo Colonna, who may have commissioned *Dixit Dominus* and settings of two other psalms for Vespers (evening prayer service in the Roman Catholic Church).

The text for *Dixit Dominus* comes from Psalm 110; it describes God's strength and faithfulness to his people and has been associated with Simon Maccabee, a story that Handel set as an oratorio in 1746. Handel's treatment of this psalm, from its large-scale structure to the details of text painting, is a bold, imaginative blend of vocal and instrumental writing. Handel expands the common division of four vocal parts plus four string parts into five vocal parts (two soprano, alto, tenor, and bass) accompanied by five string parts (two violin, two viola, cello, and bass).

**WATCH ONLINE** See Teresa Neff's video program notes for Mozart's *Requiem* at www.handelandhaydn.org.

The instrumental introduction, reminiscent of Handel's Italian contemporary Arcangelo Corelli (1653–1713), pulsates with energy; the lower strings keep a steady pace while the upper strings play a descending line. The chorus declaims "*Dixit Dominus*" ("The Lord has spoken") first together and then in imitation. With the next phrase, individual lines are featured like the soloist of a concerto, with the rest of the chorus proclaiming the opening lines like a ritornello. Further on, at the line "I shall make of your enemies a footstool for you," Handel sets the soprano line in long note values while the lower voices move more quickly in support. This resembles an older compositional technique known as "*cantus firmus*" in which one line, often borrowed from another work, becomes the foundational material of a movement.

The next two movements feature soloists, alto and soprano, respectively. In *Virgam virtutis*, for alto and cello, a melisma highlights the word "*Domini*" ("Lord") and the intricate melody continues into the next text phrase. A musical conversation occurs in the third movement (*Tecum principium*) as the soloist and orchestra exchange melodic lines. The next chorus (*Juravit Dominus*) begins with a declamation, "The Lord has sworn," which then alternates between sections of imitation and homophony.

Handel returns to a *cantus firmus* inspired setting of one sustained voice and three faster-moving lines in the fifth movement (*Tu es sacredos*), while

## *Ave verum corpus*

Mozart composed the motet *Ave verum corpus* (K.618) in June 1791 for his friend and choir director in Baden, Anton Stoll. This setting of the 14th-century hymn text was some of the first church music Mozart composed since the early 1780s.

Mozart's setting of this text is absolutely poignant in its restraint. The first three phrases are set in a homophonic, four-part texture; Mozart changes the texture to voice pairs for the first statement of the last phrase. The whole motet is connected through the held note in the soprano line in three different places: first at "*in cruce*" and at both iterations of "*in mortis*." The starkness of these words is transcended as Mozart sets them as high points of the musical phrase that is gently brought to a close.

## *Per questa bella mano*

Mozart composed this stand-alone concert aria for bass voice, double bass obbligato, and orchestra in March 1791; it was premiered by Franz Xaver Gerl (voice) and Friedrich Pichelberger (bass), two members of Emil Schikaneder's theater company for whom Mozart composed *Die Zauberflöte* (*The Magic Flute*). The aria clearly highlights the voice, while the bass part complements the vocal line and, at times, seems to become the soloist of a concerto. Mozart pays close attention to the text, reflecting both the lighter mood of the first two stanzas and the turn to something more urgent in the final one.

## A Century at a Glance

1685 Handel born in Halle

1707 Handel composes *Dixit Dominus*

England and Scotland become one country

1724 Gabriel Fahrenheit (1686–1736) publishes his specifications for the first mercury thermometer

1740 Reigns of Frederick the Great of Prussia and Maria Theresa of Austria begin

1742 Faneuil Hall built

1745 Princeton University founded

1750 J. S. Bach dies in Leipzig

1755 Samuel Johnson publishes the first English-language dictionary

1756 Mozart born in Salzburg

1759 Handel dies in London

1767 Joseph Priestly (1733–1804) invents carbonated water

1768 British Royal Academy founded

1775 Battle of Lexington and Concord

1787 Sir Joshua Reynolds (1723–1792) paints the portrait, *Lord Heathfield*

1789 French Revolution

1791 *Requiem* begun; Mozart dies in Vienna

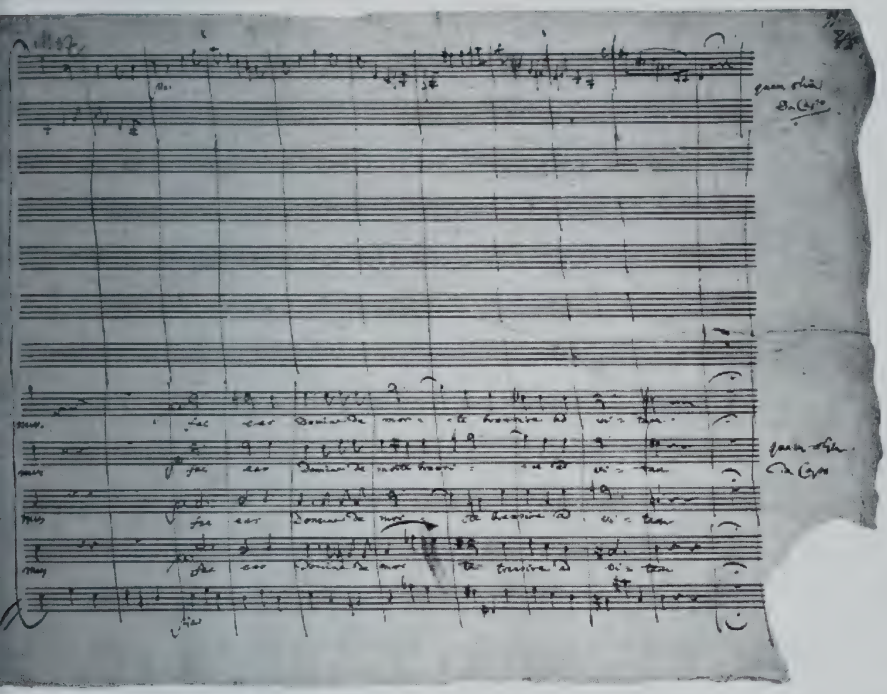
Ratification of the US Bill of Rights

the next chorus begins with voice pairs in imitation and concludes with all the parts joining in a tour de force of choral writing. In *De torrente*, Handel uses two different techniques to set two different lines of text. For the first line, sung by sopranos, Handel uses imitation and counterpoint; the tenors and basses intone the second line while the strings provide a rich accompaniment to both.

Handel weaves melismas, voice pairings, imitation, and *cantus firmus* techniques into the final movement, the Doxology. In this monumental summation of the previous movements, Handel refers to music from the first movement.

Handel combined numerous compositional techniques in his setting of *Dixit Dominus* and with the luxury of hindsight we can hear the foreshadowing of the great choral writing of his later years. *Dixit Dominus* was a departure for Handel; he had come from Hamburg where his work centered on opera productions and now undertook the task of writing large-scale sacred music with Latin texts. Similarly, Mozart returned to sacred composition while also writing opera; he also used a variety of compositional techniques in his *Requiem* (1791), for chorus, soloists and orchestra.

A requiem is a musical setting of the texts of the Mass for the Dead. Originally sung in chant, these funeral texts have been set by many composers throughout history. Mozart received his commission for a requiem in the summer of 1791. The person who delivered the offer did

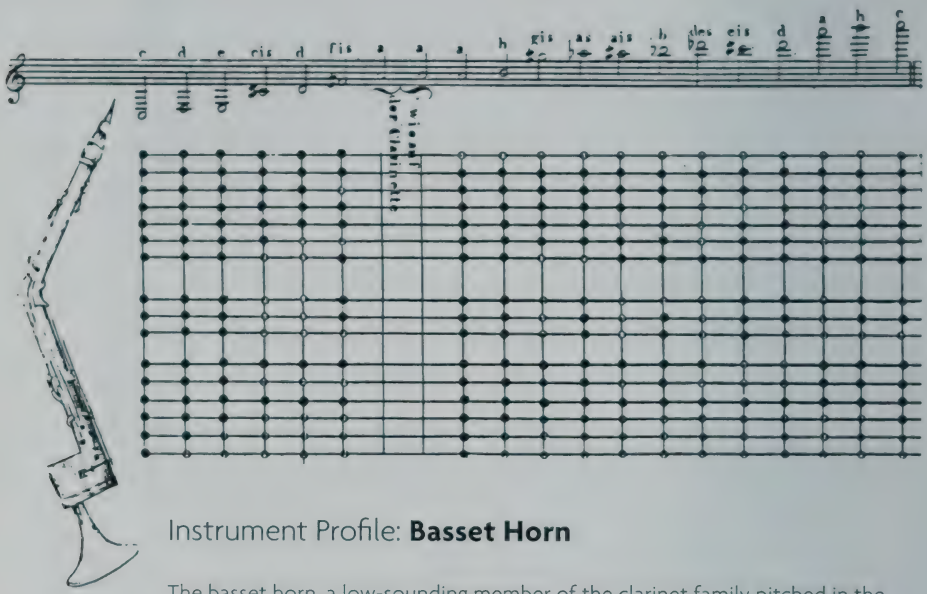


Last page of the *Arbeitspartitur* of the *Requiem*.

not identify himself or the source of the commission. Constanze, Mozart's wife, said that she did not discover the identity of this patron until 1800. The mysterious patron was actually a wealthy nobleman, Franz Count Walsegg (1763–1827), who was in the habit of commissioning works anonymously. When sponsoring a private performance of a musical composition he commissioned, Count Walsegg often copied it out in his own handwriting and removed the composer's name, becoming the "composer" of the work himself. The specific commission of a requiem was in honor of the count's wife who had died earlier that year.

Mozart died on December 5, 1791, leaving the work unfinished. In order to satisfy the terms of the commission, Mozart's widow asked Joseph Eybler to complete the work; he returned it to Constanze incomplete. She then asked Franz Süssmayr (1766–1803) to undertake the task of completing the *Requiem*. Just ten years younger than Mozart, Süssmayr, who had also studied law and philosophy, moved to Vienna in July 1788 and became a private music teacher. He probably met Mozart in 1790 or 1791 and began studying composition with him. In 1792, Süssmayr was appointed acting Kapellmeister at the National Theater in Vienna and became well known for his operas. Beethoven, and later Nicolo Paganini, used themes by Süssmayr in their variations. Two years later, he was appointed Kapellmeister for German opera at the National Theater.

Mozart had completed the opening movements of the *Requiem* (through the *Kyrie* plus eight measures of the



## Instrument Profile: **Basset Horn**

The basset horn, a low-sounding member of the clarinet family pitched in the key of F, appeared in Europe as early as the 1750s. Various myths regarding the origin of the instrument's name have emerged, ranging from the inventor being a man named Mr. Horn, to the suggestion that the instrument sounds similar to a basset hound. In all probability the name, basset horn (English), or *Bassetthorn* (German), or *cor de basset* (French), or *corno di bassetto* (Italian), is simply derived from the diminutive form of bass, i.e. "small bass" = "basset", together with "horn", referring to the early instruments' curved shape and brass bell. Interestingly, the earliest known reference can be found in Leopold Mozart's catalogue of his son's compositions where he refers to young Wolfgang's duets for "*Corno di Baßetto*" in 1768. An important feature which, other than its low pitch, sets the basset horn apart from the clarinet, is its range, which extends a third the below the E of a normal, soprano clarinet, down to written C, or sounding F. It is this extended length which helps to create the instrument's hauntingly veiled sound.

Mozart grew up more or less surrounded by the basset horn in its nascent stage. By the time Mozart reached Vienna, locally-made instruments had not only improved, but were expertly played by the best clarinettists. Mozart clearly loved writing for the basset horn which he used not only for solemn moments such as the aria "*Traurigkeit*", from *Die Entführung aus dem Serail* and the Masonic Funeral Music, but also in some lively trios for three basset horns and the lovely "Notturni" for three singers and a trio of basset horns. But clearly the instrument was at its most expressive in more solemn works such as Vitellia's aria "*Non più di fiori*" from *La Clemenza di Tito* and the *Requiem*.

–Eric Hoeprich, *principal clarinet*

*Lacrymosa*) and sketched vocal and instrumental parts for the rest of the work. Working from Mozart's sketches, Süssmayr completed the *Requiem* in February 1792. It was premiered at a benefit concert sponsored by the *Gesellschaft der Associierten Cavalerie* (Society of Associated Gentlemen) on January 2, 1793. This group of noblemen, led by Gottfried Baron van Swieten, paid for all performance-related expenses and Constanze Mozart received all of the profits from the performance. Count Walsegg held a private performance of the completed *Requiem* as part of a memorial service for his wife on December 14, 1793; the score was written in his handwriting and named him as the composer. Portions of the *Requiem* were performed at a memorial liturgy for Mozart on December 10, 1791.

Mozart had studied and arranged Handel oratorios in the late 1780s as part of a commission from the same society that sponsored the premiere of the completed *Requiem* in 1793. Handel's influence can be heard in the choral sections of the *Requiem*, infused with Mozart's own sense of drama and solemnity. We hear this in the first movement as Mozart layers the sounds of the winds, strings, and voices into a supplication for the deceased. The use of chant in the second section and then the combining of the first two sections in the final part intertwine old and new into a prayer for eternal rest.

The *Kyrie* is a fugue in which the imitation in the voices can be heard in the melding of the text so that "*Kyrie*" and "*eleison*" often sound simultaneously. Mozart's dramatic choral writing continues in movements such as *Dies irae* and *Rex tremendae*. In the latter movement, layers of voices, strings, and winds flow from a homophonic opening; however, at "*Salve me*" the vocal and orchestral layers are separated to release the tension, musically underscoring this text.

One of the most recognizable movements, *Lacrymosa*, opens as a lyrical aria for chorus. The *Lux aeterna* musically unites the prayer for eternal rest ("*requiem*") and perpetual light ("*lux aeterna*"). This final movement was composed by Süssmayr; he brought back the music of the first movement, rounding out the *Requiem* with a direct reference to the only movement completed by Mozart.

Incorporating chant, using older styles of writing, and suffusing both with his own compositional style, Mozart's *Requiem* is stunningly beautiful. The same can be said of Handel's *Dixit Dominus*; both are masterpieces of old and new and offer us a picture of sorrow mixed with hope and endings combined with beginnings.

Program notes prepared by
**Teresa M. Neff, Ph.D.**
2010–2011 Historically Informed Performance Fellow

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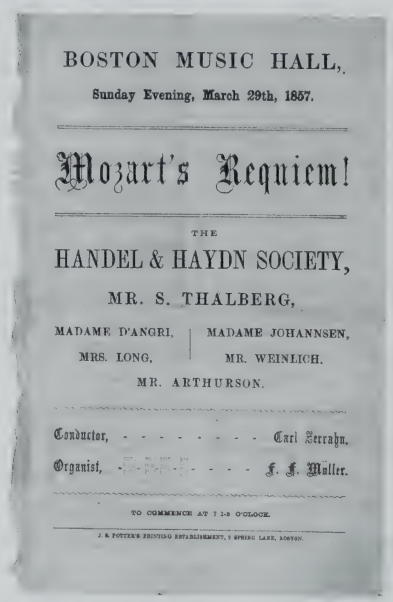
# Bicentennial Beat: From the Archives

"While in our country almost every institution, political, civil, and moral, has advanced with rapid steps, while every other science and art is cultivated with a success flattering to its advocates, the admirers of music find their beloved science far from exciting the feelings or exercising the powers to which it is accustomed in the Old World. Too long those whom heaven has given a voice to perform and an ear that can enjoy music neglected a science which has done much towards subduing the ferocious passions of men and giving innocent pleasure to society; and so absolute has been their neglect, that most of the works of the great composers of sacred music have never found those in our land who have even attempted their performance. Impressed with these sentiments, the undersigned do hereby agree to form themselves into a society, by the name of the Handel and Haydn Society, for the purpose of improving the style of performance of sacred music, and introducing into more general use the works of Handel and Haydn and other eminent composers..."

*–Preamble to Handel and Haydn Society constitution, adopted and signed by 44 members on April 26, 1815*



BOSTON MUSIC HALL,

Sunday Evening, March 29th, 1857.

Mozart's Requiem!

THE

HANDEL & HAYDN SOCIETY,

MR. S. THALBERG,

MADAME D'ANGRI, | MADAME JOHANNSEN,

MRS. LONG, | MR. WEINLICH.

MR. ARTHURSON.

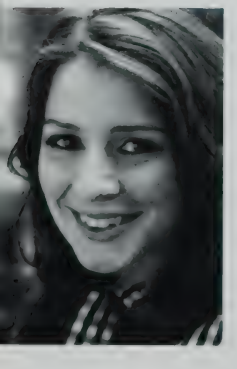
Conductor, - - - - - - - - Carl Zerrahn.

Organist, - - - - - - - -

# Artist Profiles

## Elizabeth Watts, soprano

Elizabeth Watts won the Rosenblatt Recital Song Prize at the BBC Cardiff Singer of the World competition in 2007. In the same year she was awarded the Outstanding Young Artist Award at the Cannes MIDEM Classique Awards and the previous year the Kathleen Ferrier Award. She is currently an Artist in Residence at the Southbank Centre, and a former BBC Radio 3 New Generation Artist. Her critically acclaimed debut recording of Schubert Lieder for SONY Red Seal was followed in 2011 by an equally successful disc of Bach Cantatas for Harmonia Mundi, with whom she has an exclusive contract.



Current and future plans include Marzelline in *Fidelio* for the Royal Opera House, Covent Garden; Susanna in *Le Nozze di Figaro* and Pamina in *Die Zauberflöte* for Welsh National Opera; Alminera in *Rinaldo* for Glyndebourne on Tour; Serpetta in *La Finta Giardiniera* with the Academy of Ancient Music and Richard Egarr; Mahler Symphony No. 2 with the Netherlands Philharmonic Orchestra; Mozart *Exsultate jubilate* with Donald Runnicles and BBC Scottish Symphony Orchestra; and tours with the English Concert and Orchestra of the Age of the Enlightenment.

As a recitalist, Elizabeth has performed at the UK's leading venues, including Wigmore Hall and the Purcell Room, London, Bridgewater Hall, Manchester, and at the Aldeburgh and Cheltenham Festivals, and future plans include returning to the Wigmore Hall and her debut recital at the Concertgebouw, Amsterdam.

Elizabeth was a chorister at Norwich Cathedral and studied archaeology at Sheffield University before studying singing at the Royal College of Music in London.

Elizabeth last appeared with Handel and Haydn in 2006 (Monteverdi's *Orfeo*).

## Phyllis Pancella, mezzo-soprano

In the 2010–2011 season Phyllis Pancella returns to Music of the Baroque Orchestra and Chorus to sing the Sorceress in *Dido and Aeneas*, to Louisiana Philharmonic Orchestra as a soloist in Handel's *Messiah* and Bach's *Christmas Oratorio*, and sings as a soloist in Mozart's *Requiem* with Alabama Symphony. Recent highlights include Dejanira in Handel's *Hercules* (Music of the Baroque); soloist in Bach's *St. Matthew Passion* (Brooklyn Academy of Music); the title roles in Handel's *Rinaldo* and Britten's *The Rape of Lucretia* (Central City Opera); Sesto in *La clemenza di Tito* (Opera Boston); Mrs. Noye in Britten's *Noye's Fludde* (Los Angeles Opera); and Dolores in Davis'

*Wakonda's Dream* (world premiere, Opera Omaha).

Concert highlights include Holofernes in *Juditha Triumphans* (Boston Baroque); soloist in Argento's *Casa Guidi* (Charleston Symphony Orchestra); Mozart's *Requiem* (Milwaukee Symphony Orchestra, Cincinnati, San Diego and Detroit symphonies, and Berkshire Choral Festival); Berlioz' *Les Nuits d'été* (Alabama Symphony); Mahler's Symphony No. 2 (Utah Symphony); Bach's Mass in B Minor (Chicago's Music of the Baroque); Beethoven's Symphony No. 9 (National Symphony Orchestra); Bach's *Magnificat* (Baltimore Symphony and Cleveland orchestras); Berio's *Folk Songs* and Berlioz' *La Mort de Cléopâtre* (New World Symphony Orchestra); Szymanowski's *Stabat Mater* (Milwaukee Symphony); and *Messiah* (Boston Baroque, National Symphony and Minnesota orchestras).

Internationally, she has performed the title role of *Carmen* at Teatro San Carlo, New Israeli, and English National operas; Britten's *Phaedra* with Orchestra della Toscana; Beethoven's Symphony No. 9 with Ensemble Orchestral de Paris; and Verdi's *Messa per Rossini* with Opéra de Lyon.

This appearance marks Phyllis' Handel and Haydn Society debut.

## Andrew Kennedy, tenor

Andrew Kennedy studied at King's College, Cambridge and the Royal College of Music in London. He was a member of the Young Artists Programme at the Royal Opera House, Covent Garden, where he performed many solo principal roles. In 2005 he won the BBC Cardiff Singer of the World Rosenblatt Recital Prize. He is a Borletti-Buitoni Trust Award winner and won the prestigious Royal Philharmonic Society Young Artists' Award in 2006. He was also a member of BBC Radio 3 New Generation Artists Scheme. His discography includes four solo albums, and his most recent release is his first orchestral album of Gluck, Berlioz, and Mozart arias for Signum Classics.

Concert engagements include Mozart's *Requiem* (LSO/Sir Colin Davis); Finzi's *Intimations of Immortality* (BBCSO/Daniel); Mozart's Mass in C Minor (Hallé Orchestra/Elder); Bach's *St. Matthew Passion* (Netherlands Philharmonic/Colin Davis); and Elgar *Spirit of England* at the 2007 Last Night of the BBC Proms.

Operatic engagements include include Tamino in *The Magic Flute* (English National Opera); Flute in *A Midsummer Night's Dream* (Royal Opera Covent Garden); Jaquino in *Fidelio*

(Glyndebourne Festival); Ferrando in *Così fan tutte* (Glyndebourne Touring Opera); Nemorino in *L'elisir d'amore* (Opera North); Vere in *Billy Budd* and Peter Quint in *The Turn of the Screw* (Houston Grand Opera); Tito in *La Clemenza di Tito* (Opéra de Lyon and Frankfurt Opera); Don Ottavio in *Don Giovanni* (Opera de Lyon); his La Scala debut as Tom Rakewell in *The Rake's Progress*; Belmonte in *Die Entführung aus dem Serail* (Welsh National Opera); Male Chorus in *The Rape of Lucretia* (Den Norske Opera); and Max in *Der Freischutz* (Opera Comique, Paris) under Sir John Eliot Gardiner.

Future engagements include Almaviva in *Il barbiere di Seviglia* (Welsh National Opera).

Andrew last appeared with Handel and Haydn in 2009 (Haydn's *Orfeo*).

## Eric Owens, bass-baritone

Acclaimed for his commanding stage presence and inventive artistry, American bass-baritone Eric Owens has carved a unique place in the contemporary opera world as both an esteemed interpreter of classic works and a champion of new music. Equally at home in concert, recital, and opera performances, Owens continues to bring his powerful poise, expansive voice, and instinctive acting faculties to stages around the world.

Eric Owens opened the 2010–2011 season of the Metropolitan Opera as Alberich in *Das Rheingold* in a new production by Robert Lepage, conducted by James Levine. He essayed the title role in Peter Sellars' new production of Handel's *Hercules*, conducted by Harry Bicket at Lyric Opera of Chicago; returned to San Francisco Opera as Ramfis in *Aïda*, conducted by Giuseppe Finzi; and joined Riccardo Muti and the Chicago Symphony as Lodovico in concert performances of Verdi's *Otello* both in Chicago and at Carnegie Hall.

His concert calendar includes Beethoven's *Missa Solemnis* with Donald Runnicles and the Atlanta Symphony; Elgar's *The Dream of Gerontius* with Jaap van Zweden and the Netherlands Radio Philharmonic; Brahms' *Ein deutsches Requiem* at Carnegie Hall with James Bagwell and the Collegiate Chorale; and Berlioz' *Roméo et Juliette* with the Utah Symphony, conducted by Thierry Fischer.

Eric last appeared with Handel and Haydn in 1997 (Handel's *Messiah*).

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# Handel and Haydn Society Orchestra

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* Aisslinn Nosky
*Joan & Remsen Kinne Chair*
Christina Day Martinson
Susanna Ogata
Lena Wong
Abigail Karr
Guiomar Turgeon
Clayton Hoener
Adriane Post

**Violin II**
† Linda Quan
*Dr. Lee Bradley III Chair*
Julie Leven
Krista Buckland Reisner
Tatiana Chulochnikova
Jane Starkman
Fiona Hughes

**Viola**
† David Miller
*Chair funded in memory of Estah & Robert Yens*
Anne Black
Jenny Stirling
Laura Jeppesen

**Cello**
† Guy Fishman
*Candace & William Achtmeyer Chair*
Sarah Freiberg
Reinmar Seidler
Alice Robbins

**Bass**
† Robert Nairn
*Amelia Peabody Chair*
Anne Trout

**Basset Horn**
† Eric Hoeprich
Diane Heffner

**Bassoon**
† Andrew Schwartz
Stephanie Corwin

**Horn**
† Richard Menaul
*Grace & John Neises Chair*
John Aubrey

**Trumpet**
† Jesse Levine
Paul Perfetti

**Trombone**
† Gregory Spiridopoulos
Hans Bohn
Brian Kay

**Timpani**
Craig McNutt
*Barbara Lee Chair*

**Organ**
Ian Watson

**Harpsichord**
Michael Beattie

* Concertmaster designate
† Principal

*The Handel and Haydn Society is proud to be a Principal Sponsor of the Boston Singers Relief Fund. www.provocal.org*

# Handel and Haydn Society Chorus

John Finney, Chorusmaster
*The Cabot Family Chorusmaster Chair*

*The Handel and Haydn Society Chorus is funded in part by a generous gift from the Wintersauce Foundation.*

**Soprano**
Jessica Cooper
Cassandra Extavour
Janice Giampa
Shannon Larkin
Jill Malin
Margot Rood
Sonja DuToit Tengblad
Erika Vogel
Teresa Wakim
Brenna Wells

**Alto**
Kit Emory
Mary Gerbi
Catherine Hedberg
Helen Karloski
Margaret Lias
Abigail Levis
Thea Lobo
Miranda Loud
Emily Marvosh
Susan Trout

**Tenor**
Michael Barrett
James DeSelms
Thomas Gregg
Murray Kidd
Randy McGee
David McSweeney
Stefan Reed
Mark Sprinkle

**Bass**
Jonathan Barnhart
Woodrow Bynum
Jacob Cooper
Thomas Dawkins
Bradford Gleim
Paul Guttry
Brett Johnson
John Proft

# Program Texts

## Mozart: *Ave verum corpus*

Ave, verum corpus natum
de Maria Virgine:
vere passum, immolatum
in cruce pro homine:
cuius latus perforatum
unda fluxit et sanguine:
esto nobis praegustatum,
in mortis examine.

Hail the true body, born
of the Virgin Mary:
You who truly suffered and were sacrificed
on the cross for the sake of man:
from whose pierced flank
flowed water and blood:
be a foretaste for us
in the trial of death.

## Mozart: *Per questa bella mano*

Per questa bella mano,
Per questi vaghi rai
Giuro, mio ben, che mai
Non amerò che te.
L'aure, le piante, i sassi,
Che i miei sospir ben sanno,
A te qual sia diranno
La mia costante fè.
Volgi lieti, o fieri sguardi,
Dimmi pur che m'odi o m'ami!
Sempre acceso ai dolci dardi,
Sempre tuo vo' che mi chiami,
Nè cangiar può terra o cielo
quel desio che vive in me.

By this beautiful hand,
by these lovely eyes,
I vow, my dearest, that never
will I love another but you.
The breezes, the plants, the rocks,
which know my sighs well,
will tell you of
my constant loyalty.
Look brighter, oh stern visage,
and tell me whether you hate or love me!
Always your tender looks have won me,
always I want you to call me yours,
neither earth nor heaven could change
that desire that lives in me.

## Handel: *Dixit Dominus*

**Chorus**

Dixit Dominus Domino meo: Sede a dextris meis, donec ponam inimicos tuos scabellum pedum tuorum.

The Lord said unto my Lord: Sit thou at my right hand, until I make thine enemies thy footstool.

**Aria (mezzo-soprano)**

Virgam virtutis tuae emittet Dominus ex Sion: dominare in medio inimicorum tuorum.

The Lord shall send the rod of thy strength out of Zion: rule thou in the midst of thine enemies.

**Aria (soprano)**

Tecum principium in die
virtutis tuae: in splendoribus
sanctorum ex utero ante
luciferum genui te.

Thy people shall be willing in the day of thy power, in the beauties of holiness from the womb of the morning: thou hast the dew of thy youth.

**Chorus**

Juravit Dominus et non pœnitebit eum.

The Lord hath sworn, and will not repent.

**Chorus**

Tu es sacerdos in aeternum secundum
ordinem Melchisedech.

Thou art a priest for ever after the order of Melchizedek.

**Soli and Chorus**

Dominus a dextris tuis confregit
in die irae suae reges. Judicabit in
nationibus implebit ruinas:
conquassabit capita in terra multorum.

The Lord at thy right hand shall strike through kings in the day of his wrath. He shall judge among the heathen, He shall fill the places with the dead bodies; He shall wound the heads over many countries.

**Soli and Chorus**

De torrente in via bibet: propterea
exaltabit caput.

He shall drink of the brook in the way: therefore shall He lift up the head.

**Chorus**

Gloria Patri, et Filio, et Spiritui Sancto:
Sicut erat in principio, et nunc, et
semper, et in saecula saeculorum. Amen.

Glory be to the Father, and to the Son, and to the Holy Ghost: As it was in the beginning, is now, and ever shall be, world without end. Amen.

## Mozart: *Requiem*

**I. Introitus: Requiem**

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in
Jerusalem.
Exaudi orationem meam,
ad te omnis care veniet.

Grant them eternal rest, Lord,
and let perpetual light shine on them.
You are praised, God, in Zion,
and homage will be paid to you in
Jerusalem.
Hear my prayer,
to you all flesh will come.

**II. Kyrie**

| | |
|---|---|
| Kyrie, eleison. | Lord, have mercy on us. |
| Christe, eleison. | Christ, have mercy on us. |
| Kyrie, eleison. | Lord, have mercy on us. |

**III. Sequenz**

1. Dies irae

| | |
|---|---|
| Dies irae, dies illa | Day of wrath, day of anger |
| Solvet saeclum in favilla, | will dissolve the world in ashes, |
| teste David cum Sibylla. | as foretold by David and the Sibyl. |
| Quantus tremor est futurus, | Great trembling there will be |
| quando judex est venturus, | when the Judge descends from heaven |
| cuncta stricte discussurus! | to examine all things closely. |

2. Tuba mirum

| | |
|---|---|
| Tuba mirum spargens sonum | The trumpet will send its wondrous sound |
| per sepulcra regionum, | throughout earth's sepulchers |
| coget omnes ante thronum. | and gather all before the throne. |
| Mors stupebit et natura, | Death and nature will be astounded, |
| cum resurget creatura, | when all creation rises again, |
| judicanti responsura. | to answer the judgment. |
| Liber scriptus proferetur, | A book will be brought forth, |
| in quo totum continetur, | in which all will be written, |
| unde mundus judicetur. | by which the world will be judged. |
| Judex ergo cum sedebit, | When the judge takes his place, |
| quidquid latet, apparebit, | what is hidden will be revealed, |
| nil inultum remanebit. | nothing will remain unavenged. |
| Quid sum miser tunc dicturus? | What shall a wretch like me say? |
| quem patronum rogaturus, | Who shall intercede for me, |
| cum vix justus sit securus? | when the just ones need mercy? |

3. Rex tremendae

| | |
|---|---|
| Rex tremendae majestatis, | King of tremendous majesty, |
| qui salvandos savas gratis, | who freely saves those worthy ones, |
| salva me, fons pietatis. | save me, source of mercy. |

4. Recordare

| | |
|---|---|
| Recordare, Jesu pie, | Remember, kind Jesus, |
| quod sum causa tuae viae; | my salvation caused your suffering; |
| ne me perdas illa die. | do not forsake me on that day. |
| Quaerens me, sedisti lassus, | Faint and weary you have sought me, |
| redemisti crucem passus; | redeemed me, suffering on the cross; |
| tantus labor non sit cassus. | may such great effort not be in vain. |

Juste judex ultionis,
donum fac remissionis
ante diem rationis.
Ingemisco, tamquam reus:
culpa rubet vultus meus;
supplicanti parce, Deus.
Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.
Preces meae non sunt dignae,
sed tu, bonus, fac benigne,
ne perenni cremer igne.
Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

Righteous judge of vengeance,
grant me the gift of absolution
before the day of retribution.
I moan as one who is guilty:
owning my shame with a red face;
suppliant before you, Lord.
You, who absolved Mary,
and listened to the thief,
give me hope also.
My prayers are unworthy,
but, good Lord, have mercy,
and rescue me from eternal fire.
Provide me a place among the sheep,
and separate me from the goats,
guiding me to Your right hand.

5. Confutatis

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictus.
Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.

When the accused are confounded,
and doomed to flames of woe,
call me among the blessed.
I kneel with submissive heart,
my contrition is like ashes,
help me in my final condition.

6. Lacrimosa

Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce, Deus,
pie Jesu Domine,
dona eis requiem. Amen.

That day of tears and mourning,
when from the ashes shall arise
all humanity to be judged.
Spare us by your mercy, Lord,
gentle Lord Jesus,
grant them eternal rest. Amen.

## IV. Offertorium

1. Domine Jesu

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.
Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.

Lord Jesus Christ, King of glory,
liberate the souls of the faithful,
departed from the pains of hell
and from the bottomless pit.
Deliver them from the lion's mouth,
lest hell swallow them up,
lest they fall into darkness.
Let the standard-bearer, holy Michael,
bring them into holy light.

Quam olim Abrahae promisisti
et semini eius.

Which was promised to Abraham
and his descendants.

**2. Hostias**

Hostias et preces tibi, Domine,
laudis offerimus.
Tu suscipe pro animabus illis,
quaram hodie memoriam facimus.
Fac eas, Domine,
de morte transire ad vitam,
Quam olim Abrahae promisisti
et semini eius.

Sacrifices and prayers of praise, Lord,
we offer to you.
Receive them on behalf of those souls
we commemorate today.
And let them, Lord,
pass from death to life,
which was promised to Abraham
and his descendants.

**V. Sanctus**

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth;
pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

Holy, Holy, Holy,
Lord God of Hosts;
heaven and earth are full of your glory.
Hosanna in the highest.

**VI. Benedictus**

Benedictus qui venit in
nomine Domini.
Osanna in excelsis.

Blessed is He who comes in
the name of the Lord.
Hosanna in the highest.

**VII. Agnus Dei**

Agnus Dei, qui tollis
peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis
peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis
peccata mundi,
dona eis requiem sempiternam.

Lamb of God, who takes away
the sins of the world,
grant them eternal rest.
Lamb of God, who takes away
the sins of the world,
grant them eternal rest.
Lamb of God, who takes away
the sins of the world,
grant them eternal rest forever.

**VIII. Communio: Lux aeterna**

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternum dona eis, Domine,
et lux perpetua luceat eis,
cum Sanctus tuis in aeternum,
quia pius es.

Let eternal light shine on them, Lord,
as with your saints in eternity,
because you are merciful.
Grant them eternal rest, Lord,
and let perpetual light shine on them,
as with your saints in eternity,
because you are merciful.

# Program

Handel and Haydn Society

HARRY CHRISTOPHERS
*Artistic Director*

**Wednesday, April 27, 2011**

5pm: Light Supper at Horticultural Hall
6pm: Working Rehearsal for Mozart's *Requiem*
at the Sunday School building, First Church of Christ, Scientist

Dear friends,

Thank you so much for subscribing to the 2011–2012 Season at Handel and Haydn. We are thrilled to welcome you to this very special Working Rehearsal. Tonight offers you the unique chance to catch a glimpse of the very heart of H&H's creative process, as Artistic Director Harry Christophers leads our musicians through the complex and thrilling journey of Mozart's *Requiem* in anticipation of this weekend's performances. Also featured on the program will be Handel's *Dixit Dominus*, along with two of Mozart's lesser-known works, *Ave verum corpus* and *Per questa bella mano*, the latter of which will be recorded this weekend for the very first time on period instruments. Throughout the course of this rehearsal, you'll also see just how much goes into creating the finished product you hear at the concert hall.

This is an exciting time in the history of the Handel and Haydn Society, as we approach our Bicentennial in 2015. It is our hope that tonight enhances your understanding of both the music we perform and H&H as an organization. Every day we strive to bring the best of Classical and Baroque music to our patrons and to the community around us, and it is because of your active and continued participation that we are able to do so. We hope that you enjoy this evening, and are so glad to have you in the Handel and Haydn Society family.

Sincerely,

Marie-Hélène Bernard
Executive Director/CEO

## Historical Highlights

**March 24, 1815:** The Handel and Haydn Society is founded "to promote the love of good music and a better performance of it."

**December 25, 1815:** First public performance at King's Chapel.

**February 9, 1816:** Incorporated by a Special Act of the General Court, Commonwealth of Massachusetts.

**July 15, 1817:** The Society Chorus is invited to perform for *President James Monroe* (commissioned for the occasion).

**December 25, 1818:** First complete performance of Handel's *Messiah* in America.

**February 16, 1819:** First complete performance of Haydn's *The Creation* in America.

**1821:** Publication of the first Handel & Haydn Society music collection.

**1823:** Beethoven is commissioned to compose a work for the Society but dies before taking on the commission.

**August 2, 1826:** The Society Chorus performs at the memorial services for John Adams and Thomas Jefferson held in Faneuil Hall – Daniel Webster, orator.

**September 3, 1827:** Lowell Mason, noted music educator and editor, is Elected President of the Society.

**April 13, 1829:** American premiere of Mozart's *Missa longa in C* (K. 262)

**1830:** The Society Chorus performs for the 200th anniversary celebration of the settling of Boston.

**June 23, 1833:** Gives a benefit concert to aid in the completion of the Bunker Hill Monument.

**April 20, 1841:** Performance at the funeral of William Henry Harrison, late President of the United States.

**January 22, 1843:** First Boston performance of Mendelssohn's *St. Paul.*

**February 26, 1843:** First Boston performance of Rossini's *Stabat Mater.*

**June, 1844:** Performance for President John Tyler.

**January 26, 1845:** First American performance of Handel's *Samson.*

**December 15, 1847:** First Boston performance of Handel's *Judas Maccabaeus.*

**February 13, 1848:** First Boston performance of Mendelssohn's *Elijah.*

**April 15, 1848:** Performance at the memorial services for John Quincy Adams at Faneuil Hall – Edward Everett, eulogist.

**March 2, 1850:** First American performance of Handel's *Jephtha.*

**November 20, 1852:** The Society Chorus performs for the dedication of Boston Music Hall, then the finest concert hall in America.

**November 30, 1852:** Performance at the memorial services for Daniel Webster.

**February 5, 1853:** First Boston performance of Beethoven's Ninth Symphony.

**1853:** Charles C. Perkins, one of the original founders of Boston's Museum of Fine Arts, is elected President of the Society.

**November 15, 1855:** First American performance of Handel's *Solomon.*

**January 18, 1857:** First Boston performance of Mozart's *Requiem.*

**February 13, 1859:** First complete performance of Handel's *Israel in Egypt* in America.

**April 27, 1861:** Benefit concert to raise money to support the Union Army.

**January 1, 1863:** The Society Chorus performs for the Emancipation Proclamation celebration (Julia Ward Howe, Composer of Battle Hymn of the Republic, is a Member of the Chorus) – Ralph Waldo Emerson, Orator.

**November 26, 1863:** The Society Chorus performs at the inauguration of the Great Organ, Boston Music Hall. They offer the American premiere of Handel's Ode for St. Cecilia's Day.

**1864:** Acknowledged as Boston's leading musical institution and as one of the world's most significant performing organizations by critics, newspapers and other institutions across the country.

**1865:** Julia Ward Howe begins her decade-long tenure as a member of the Chorus..

**June 1, 1865:** Performs at the memorial services for President Lincoln.

**June 16, 1870:** New York City invites the Society to participate in the Beethoven Centennial; 500 Chorus members take part.

**October 8, 1871:** Benefits concert to raise money for victims of the Chicago Fire.

**December 10, 1871:** The Chorus performs for the Grand Duke Alexis of Russia.

**June 14-July 4, 1872:** The Chorus performs in the World Peace Jubilee.

**April, 1873:** Presents a series of concerts in New York City.

**May 17, 1877:** First American performance of Parts I & II of J.S.Bach's *St. Matthew Passion.*

**May 5, 1878:** First American performance of Verdi's *Requiem in Memory of Manzoni.*

**April 11, 1879:** First complete American performance of J.S. Bach's *St. Matthew Passion.*

**1881:** Associate member and trustee, Henry Lee Higginson, founds the Boston Symphony Orchestra.

**May 27, 1883:** Gives a benefit concert to aid Russian Jews fleeing czarist oppression.

**February 27, 1887:** First American performance of selections from J.S. Bach's Mass in B Minor.

**January 1, 1900:** The Chorus performs at special services ushering in the new century at the State House, Boston.

**October 21, 1900:** First Handel and Haydn concert in the new Symphony Hall.

**April 13, 1904:** The Chorus performs with the BSO under Wilhelm Gericke to raise funds for the orchestra's Pension Fund.

**1904:** The Chorus performs at the opening exercises of the International Peace Conference.

**December, 1927:** The Chorus performs with the BSO under Koussevitzky to raise funds for the orchestra's Pension Fund.

This is only the beginning of Handel and Haydn Society's rich history. See the whole timeline at handelandhaydn.org.

# Upcoming Events

## Ovation!

Sunday, May 1 from 5–7pm
*Lucca Back Bay*

Join Harry Christophers, Handel and Haydn musicians, and fellow Society members to toast another season of memorable performances. Immediately following the performance of Mozart's *Requiem*.

*$25 per person*

## The Bach Experience

Thursday, May 12 at 8pm
Sunday, May 15 at 4pm
*The Memorial Church at Harvard*

**Mary Greer**, conductor

**Deborah Selig**, soprano
**Brenda Patterson**, mezzo-soprano
**William Ferguson**, tenor
**Sumner Thompson**, bass

Handel and Haydn Society Period Instrument Orchestra and Chorus

Bach:
Cantata No. 37,
*Wer da gläubet und getauft wird*
Cantata No. 92,
*Ich hab in Gottes Herz und Sinn*
Cantata No. 97,
*In allen meinen Taten*

*Tickets start at $15*

## Vocal Apprenticeship Program Choral Ensembles Spring Concert

May 16, 2011 at 7.30pm
*Boston Latin School*

The May 16 VAP concert will feature the world premiere of *Life of Life* by composer William Hawley (text from *Prometheus Unbound* by Percy Bysshe Shelley), performed by Young Women's Chorus. The piece—for SSA chorus, two horns in F, and harp—was commissioned by H&H in honor of the Educational Outreach Program's 25th Anniversary and the musical inspiration of Lisa Graham, celebrating her 10th year as the Young Women's Chorus conductor. Also performing will be the Young Men's Chorus, Youth Chorus, and Singers.

*$5 General Admission*

## Vocal Apprenticeship Program High School Soloists Spring Recital

June 15, 2011 at 7.30pm
Williams Hall at New England Conservatory

Featuring 13 Soloists, including:
Gia Greene, *2011 Candace MacMillen Achtmeyer Award Winner*
Evangelyna Etienne, *2011 Barbara E. Maze Award for Musical Excellence Winner*

*Free Admission*

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*Artistic Director*

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| THU, MAY 12 | SUN, MAY 15 |
|---|---|
| 8PM | 4PM |

**Mary Greer**, *conductor*

**Bach**
Cantata No. 37,
*Wer da gläubet und getauft wird*

Cantata No. 92,
*Ich hab in Gottes Herz und Sinn*

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**Deborah Selig**, *soprano*

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**Handel and Haydn Society Chorus and Period Instrument Orchestra**

## PREORDER TODAY'S PERFORMANCE:

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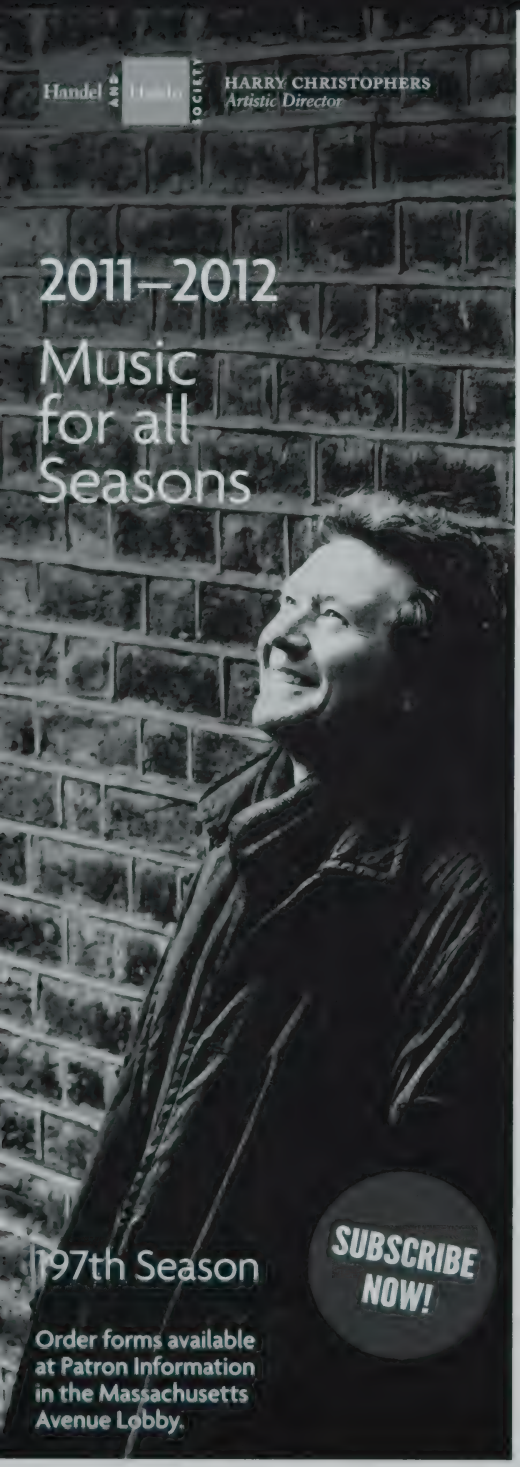


Season Highlights Include:

## Mozart in Vienna

Fri, Sept 23 at 8pm
Sun, Sept 25 at 3pm
Symphony Hall

Harry Christophers, *conductor*
Kristian Bezuidenhout, *fortepiano*

Mozart: Piano Concerto No. 22
Mozart: Symphony No. 40

## Pergolesi *Stabat Mater*

Fri, Oct 28 at 8pm
Sun, Oct 30 at 3pm
Jordan Hall

Rinaldo Alessandrini, *conductor and harpsichord*
Liesbeth Devos, *soprano*
Emily Righter, *mezzo-soprano*

Pergolesi: *Stabat Mater*
Pergolesi: *Salve Regina*

## Handel *Messiah*

Fri, Dec 2 at 7.30pm
Sat, Dec 3 at 3pm
Sun, Dec 4 at 3pm
Symphony Hall

Harry Christophers, *conductor*
Sarah Coburn, *soprano*
Lawrence Zazzo, *countertenor*
Tom Randle, *tenor*
Tyler Duncan, *bass*

*Partial programs listed. For full program order and information, visit handelandhaydn.org. Renew by May 13 to keep your Full Season or Symphony Series seats.*

## A Bach Christmas

Thu, Dec 15 at 8pm
Sun, Dec 18 at 3pm
Jordan Hall

Steven Fox, *conductor*

J.S. Bach: Cantata 133
J.S. Bach: Canatata V from *Christmas Oratorio*
Zumaya: *Celebren, Publiquen*

## Vivaldi *The Four Seasons*

Fri, Jan 20 at 8pm
Sun, Jan 22 at 3pm
Symphony Hall

Harry Christophers, *conductor*
Aisslinn Nosky, *violin*

Vivaldi: *The Four Seasons*
J.C. Bach: Symphony, Op. 6, No. 6 in G Minor

## Beethoven *Eroica*

Fri, Feb 17 at 8pm
Sun, Feb 19 at 3pm
Symphony Hall

Jean-Marie Zeitouni, *conductor*

Beethoven: *Egmont* Overture
Haydn: Symphony No. 48, *Maria Theresia*
Beethoven: Symphony No. 3, *Eroica*

## Classical Salon

Fri, Mar 9 at 8pm at Jordan Hall
Sun, Mar 11 at 3pm at Sanders Theatre

Rob Nairn, *leader*
Christopher Krueger, *flute*

Mozart: Flute Quartet No. 1
Schubert: Piano Trio No. 1
Dragonetti: Quintet in C

## Bach *St. Matthew Passion*

Fri, Mar 30 at 7.30pm
Sun, Apr 1 at 3pm
Symphony Hall

Harry Christophers, *conductor*
James Taylor, *Evangelist*
Matthew Brook, *Christus*
Gillian Keith, *soprano*
Monica Groop, *mezzo-soprano*
Jeremy Budd, *tenor*
Stephan Loges, *bass*

## Mozart *Coronation*

Fri, Apr 27 at 8pm
Sun, Apr 29 at 3pm
Symphony Hall

Harry Christophers, *conductor*
Rosemary Joshua, *soprano*
Paula Murrihy, *alto*
Thomas Cooley, *tenor*
Sumner Thompson, *bass*

Haydn: Symphony No. 85, *La reine*
Mozart: *Coronation Mass*

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# The Karen S. and George D. Levy Educational Outreach Program

## Inspiring kids to sing, learn, and smile

This season marks the 25th Anniversary of the Society's Karen S. and George D. Levy Educational Outreach Program. The program provides music education to children in communities throughout eastern Massachusetts through four components:

- The **Vocal Apprenticeship Program (VAP)** provides the opportunity for talented young singers in grades 3–12 to sing in a chorus, perform with musicians, and learn music theory.
- The **Vocal Quartet** visits schools with original presentations developed to teach music history in an entertaining, age appropriate way.
- **Collaborative Youth Concerts** bring singers from different high schools together to perform in their home communities alongside Handel and Haydn Society musicians.
- **Coaching and Masterclasses** led by musicians and conductors of the Handel and Haydn Society are offered to high school choirs and soloists as well as college ensembles.

See the program in action at www.handelandhaydn.org/education.

### UPCOMING CONCERTS

**May 16 at 7.30pm**
VAP Choral Ensembles Spring Concert
*Boston Latin School*
*$5 General Admission*

**June 15 at 7.30pm**
VAP Soloists Spring Recital
*Williams Hall, NEC*
*Free Admission*

### VAP AUDITIONS

**May 21:** Singers, Youth Chorus, Young Men's Chorus
*Boston Latin School*

**June 4:** Young Women's Chorus
*Boston Latin School*

**June 18:** High School Soloists
*New England Conservatory*

For more information, please contact Director of Education Robin Baker at 617 262 1815, x126, or rbaker@handelandhaydn.org.

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"The music just came to life. It *inspired* us to be the best we could possibly be."

—Naomie, Brockton student

"Singing in the Young Men's Chorus has taught me many things. I have felt a real camaraderie: a friendly group of musicians devoid of competition. *One audition changed my way of life in so many ways.* I am ever grateful."

—Elliot, Swampscott student

To support Handel and Haydn's artistic initiatives, performances, and extensive array of educational opportunities, please visit the Patron Information Table in the lobby, visit our website at www.handelandhaydn.org/support, or call 617 262 1815.

To learn more about the benefits of giving, visit www.handelandhaydn.org/support/benefits.

**Thank you.**

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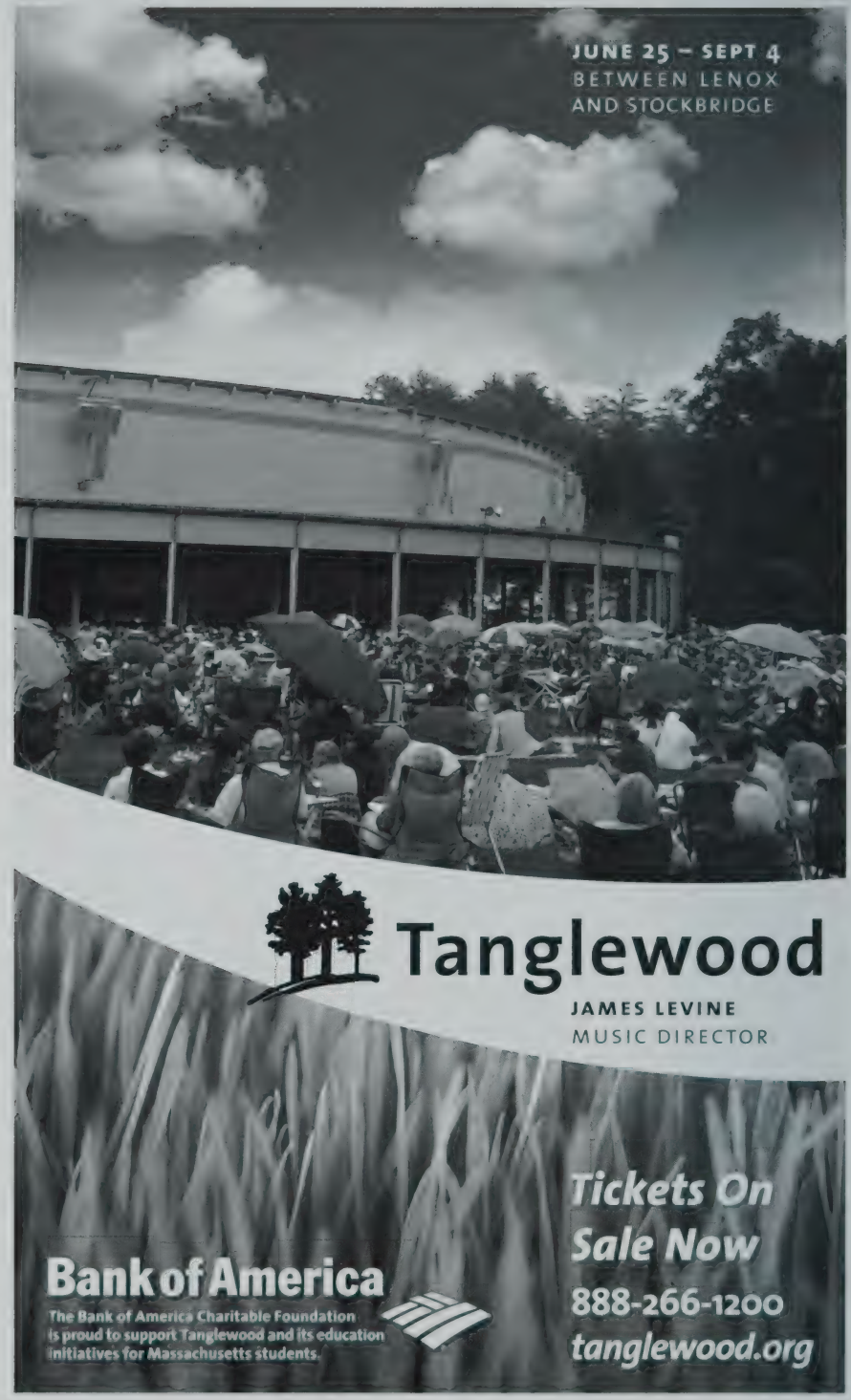
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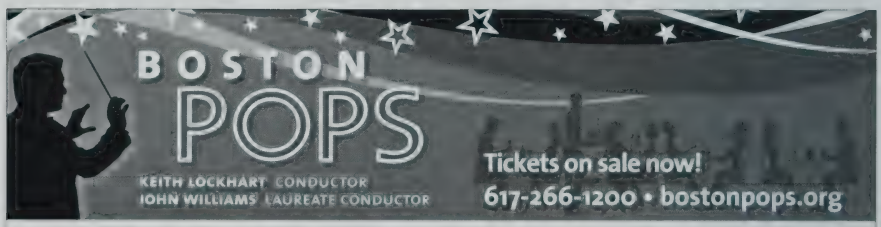


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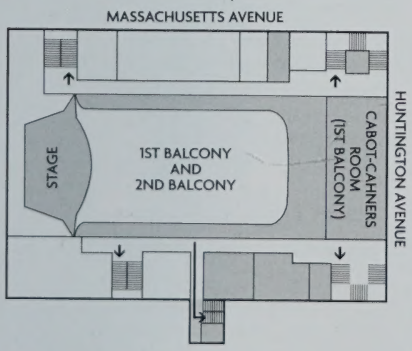


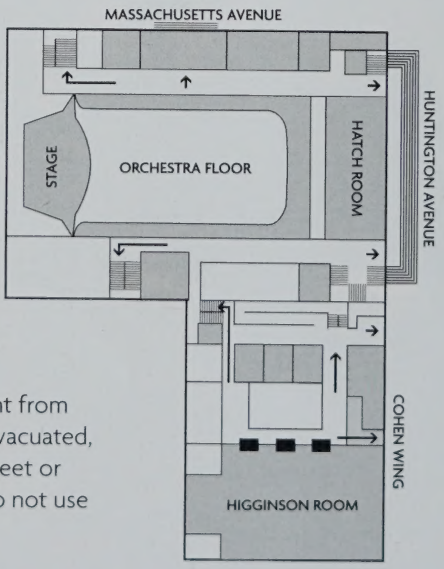


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